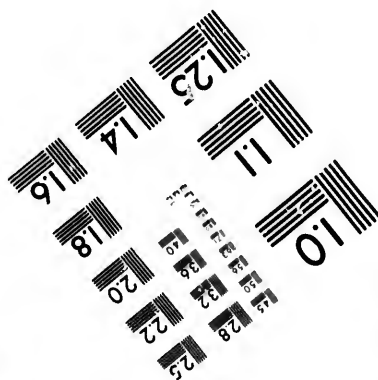
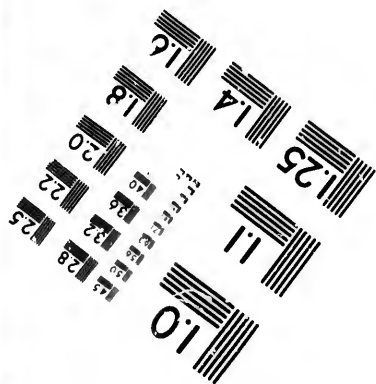
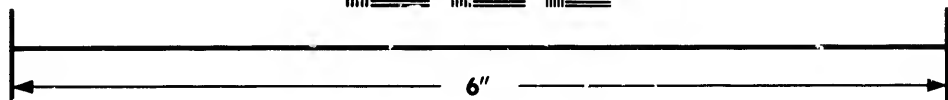
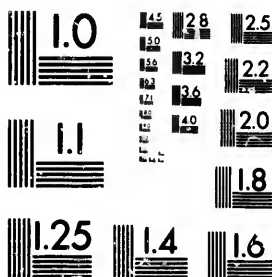


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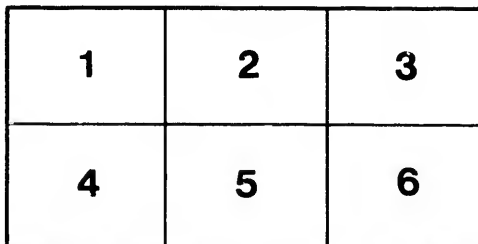
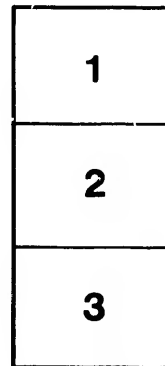
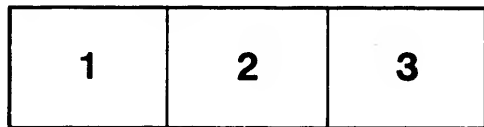
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IN

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A NEW METHOD
FOR
IMPARTING TO ENGLISHMEN THE
(PARISIAN)
PRONUNCIATION OF FRENCH,
IN
EIGHT LESSONS.

BY
LAURENT H. TREMBLAY,
Professor of French.

PRICE, - - - - 50 CENTS.

WINDSOR, N. S.:
C. W. KNOWLES.
1880.

TORONTO: HUNTER, ROSE & CO., PRINTERS.

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INTRODUCTION.

THERE is a want felt, on the part of those who desire to cultivate an acquaintance with the French Idiom, for a shorter, less complicated, and more comprehensive Method for learning French than has hitherto been available.

Although it will be universally conceded that much material help is afforded both the Teacher and the Student by the numerous Text-Books now in use; and while acknowledging that I have myself, in former years, derived much assistance from the Works of my Fellow-Linguists, yet, I confess that I have oftentimes felt the want, while engaged in Teaching, of a Short, Plain, Lucid, and in the meantime, Systematic Method for teaching French, not to Frenchmen, but to Englishmen, and that from an English Stand-point;—a Method that would be devoid of those Intricacies, unnecessary Rules, and lengthy Dissertations that are common to all Languages, and that render the Study of a Foreign Language tiresome in the extreme, especially to the Uninitiated. In fact I wanted a System for Teaching *French* by the Shortest and most Simple Method, and in as little a time as possible.

There exist, it is true, many able Treatises on Languages, by Eminent Scholars: every new work claiming to be an Improvement upon all others. Thus, we have an endless variety of Text-Books by different Authors, whose claims to a perfect Knowledge of the several Languages they undertake to expound, no one will deny. But while admitting that such Works have their intrinsic value, more or less, and may, to a certain extent, afford excellent advantages to a certain class of Learners, yet, as the French Language is One and Indivisible, and its principles are now fixed, I consider that every new Work contains nothing new. It is only a repetition of *The Same Story* in a different style, and simply presented in a different form. What is wanted at the present time is not a new Text-Book in Quarto, of some seven hundred or eight hundred pages (indeed we have enough of them), but a Plain, Easy and Concise Method, adapted to beginners; a Method Short, Simple, and to the Point, on L'Homond's and Lennie's Plan; one that will at once unfold the mysteries of the Language; bring the Pronunciation within Settled Rules; remove difficulties out of the way of the timid Learner; present a Rule in plain language, and enable thereby the Pupil to acquire the Language by the shortest and easiest way. That task devolves upon the Teacher who, if he has at his command the art of imparting Knowledge, should be able to accomplish it in a few Lessons, *Provided* the Pupil has the requisite aptitude, is willing to help himself, and yield implicit Faith and Confidence in the Teacher's Instructions.

I consider that, in a Modern Language, the Pronunciation and the Principles of that Language is all a Teacher should be expected to impart. Further than that the Teacher, if he has to deal with a Pupil, supposed to be already well versed in his own Language and Grammar, cannot be of any great help to the Learner. And surely it does not require years of labour and study to accomplish the task of securing a Knowledge of the Pronunciation and Fundamental Principles of a Language? All that is required is a few well

taught Lessons, by some easy, simple process within easy reach, and that done, any intelligent Student of the French Language, should be able to dispense with the services of a Teacher after, at the most—say Ten or Twelve Lessons, and be prepared to prosecute his Studies of the French Language *by Himself*.

I have of late years discarded all kinds of Text-Books in teaching, confining my instructions *Purely* and *Simply* to an Oral System, with an occasional use of Fénelon's *Télémaque* as a Reading Book and Book of Translation, for more advanced Pupils.

I believe the Oral System to be superior to all others in teaching a Foreign Language (particularly French), from the settled convictions which I have acquired, that the Pronunciation of an Unknown Tongue cannot be restricted to Sounds which are foreign to that Language. Therefore, every attempt to represent, by whatever combination of letters it may be, the French U, the Four Nasal Sounds, besides Nine other Sounds or Articulations essentially French—must prove futile and abortive. There are no such Sounds in the English Tongue. Hence every Author runs into error, and falls off the track when he undertakes to reduce to English Sounds *Articulations* which, apparently, have no existence in that Language.

Consequently, it is obvious that the Oral System will recommend itself over all others, in this alone—that the Pronunciation of the French Language cannot be obtained, with any approximative degree of exactness, but *from a Teacher himself*.

With due appreciation for Otto's, Fasquelle's, Pujol's, etc., etc., I would not be for placing their Text-Books indiscriminately in the hands of every one who desires to learn French. To place, for instance, Otto's or Pujol's in the hands of a beginner, in expectation that he will, unhesitatingly, follow the Author through the mysterious and oftentimes unintelligible windings and twistings of an Unknown Tongue, is simply to lead him into a labyrinth out of which, ten chances to one, he will never emerge. For one that will perseveringly grope his way through, nine will give up the attempt after a few Lessons. This is what I have, by experience, found to be invariably the case, up to late years, with my own pupils; and my experience, as a Teacher, extends over a period of many years. Hundreds of my own pupils have failed to realize both mine and their own expectations, and, in disappointing me, have likewise disappointed themselves. Where did the fault lay? . . . In following a Plan which required the Learner to tread his way blindly, at the outset, through a heap of Rules and Grammatical Difficulties of which, oftentimes, he can make neither Head nor Tail (if I may be allowed the expression); instead of carefully concealing the same from his view at first, till he had been made acquainted with what every one knows to be the Fundamental Basis of any Language; I mean the Pronunciation, and the Rudiments or Elementary Principles of that Language.

Although I have, of late years, entirely ceased to use Text-Books in Teaching, as I considered them to be at variance with my own views as to the only available method by which I believe French can be taught successfully to Englishmen, yet, it must not be inferred that I condemn their use altogether. They may do well enough with that class of Learners who can afford the necessary time to study them up, and who are willing to take their chance to obtain the Pronunciation by themselves. But, on the other hand, they will remain for a still larger Class what they have proved to be in hundreds of cases—Dead Letters.

The present series, which might more properly be called An Introduction to the

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French Language, is simply intended to impart the Pronunciation and the Fundamental Principles of the French Language. For a more Practical Course, Memory and Study must be brought into play. Memory is a natural gift, and Study is the work of Time. No mere set of real or artificial Rules will give any one a knowledge of French, as if it were by a charm ; for the French Language is, and will be the French Language, take it any way you like. It must be Studied. Nor will it be found that its acquisition can be secured by Inspiration, Machinery, Steam or Electricity.

No amount of Instruction in Languages (however skillful and expert a Teacher may be) will avail anything unless it be combined with Brains, Aptitude, Study (I repeat Study), and a Willingness on the part of the Pupil to help himself. Aptitude is a gift unequally divided ; but Study is within the reach of all, and requires no outside help.

Teachers heralding themselves with flashing and extravagant advertisements as the following :

“ French in Twenty Lessons,”

“ Conversational French,”

“ Parisian French by a Native,”

“ Fitting Parties for the Great Paris Exhibition,”

acknowledge thereby their own incapacity, and should be reckoned among the Frauds of the 19th Century. No living man can impart a knowledge of French by mere blowing, and no Teacher having the consciousness of his own value, will rest his claims to patronage in the mere swinging of a gold-headed cane before people's eyes.

Private Tuition to Adults, in Modern Languages, has been demonstrated to be a failure. In Ten cases out of Twelve it amounts to nothing ; because the Mind, already launched into the turmoil of the World, is no longer fit to receive impressions, nor willing to submit to the indispensable study necessarily accompanying Instruction. It is in our Schools that our young people (if they must have it) should receive their Primary Instruction in Modern Languages, enough, at least, to leave a lasting impression on their Mind, and open thereby a way to further studies in after years.

The following Set of Lessons is not designed to substitute New Ideas for Accepted Ones. It lays no claims to Originality other than being a Simple and Common-sense-like Arrangement (Mechanical in its application), that I have devised for imparting in Eight Short, Easy and Comprehensive Lessons (not a Knowledge of the whole Language), but Simply the Pronunciation, thereby enabling any one to lay a proper Foundation for the study of the Language, with or without a Master.

I do not consider that this Set of Lessons can properly be of much usefulness to Beginners without the Verbal Explanations that should necessarily accompany each Lesson, especially the “ Key to the Pronunciation,” as I believe that it is the Chief Task devolving upon the Teacher ; and such explanations as are required in Tuition should be given, not in a Text-Book, but by the Tutor, and while the Class or the Pupil is receiving Instruction. But to those who may have within their reach the services of a Native Frenchman or, at least, a few leading Lessons in Pronunciation, my *Set of Lessons* will at once recommend itself for simplicity of arrangement and comprehensiveness of Plan. In this alone will it be found preferable to any other Text-Book.

The Method which I am following in Teaching my own Pupils is, first to impart to

them the Pronunciation, and teach them how to read French with elegance. Next, the Rudiments of Grammar, on L'Homond's Plan, assimilated to Lennie's English Grammar. In teaching French to Englishmen, I follow Lennie's Grammar step by step.

All I ask for my *New Method* is, that it be put to the test, confident that it will speak for itself the moment it is experimented upon. Its adaption, on General Principles, to the Pronunciation is *Something* in advance of all other existing Methods—the Plan being New, Original and Unique! while its apparent and practical results will at once enable any one to be his own judge as to whether he is going right or wrong, in Reading as well as in Pronunciation.

In fact, this little work will be found to be, what its Title sets forth: The Pronunciation of French in Eight Lessons; that is, the Fundamental Principles of that still refined and popular Language reduced to its most simple Form, as consistent with the accepted Rules of the Language.

THE AUTHOR.

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In fact, this little work of French in Eight Less popular Language reduced of the Language.

L' Honorable M. Baby



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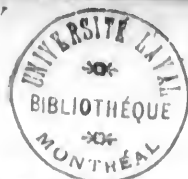
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THE PRONUNCIATION

OF THE

FRENCH LANGUAGE,

ON A

MECHANICAL PRINCIPLE;

BEING A SET OF RULES, OR MECHANICAL APPLIANCES, FOR

1. Dividing words into Syllables.
2. Assimilating *French Sounds* to correspondent *English Sounds*.
3. Marking out Sounds essentially French.
4. Drawing out of *Final Consonants* the required *Euphony* of the Language in its natural Elegance.

THEREBY.

1. Bringing the Pronunciation within Fixed and Settled Rules.
2. Establishing Harmony of Sounds between the Two Languages.
3. Causing the Pronunciation to assume either in written or spoken Language, a Visible and Settled Form.
4. And making its acquisition no longer an uncertain and unreliable Process, but a sure, reliable, and, in the meantime, simple

METHOD

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SET OF RULES,

purely Mechanical in their appliance.

CONSEQUENTLY,

enabling any one to become his own Teacher, after a few rehearsals of my "Key to the Pronunciation of the French Language."

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GENERAL RULES.

RULE I.

Every Single Consonant, following a Vowel, commences in French a Syllable ; ergo :—

Ca | pa | ci | té. Do | ci | li | té. Ca | la | mi | té.
ah | ah | ee | ay | ee | ee | ay | ah | ah | ee | ay

*NOTE.—C before E, I and Y, sounds S.

RULE II.

When Two or Three Consonants follow each other in the same Word, the line of Division will be between the First and Second ; ergo :—

Ad | mi | rer. Fra | ter | ni | té. Ad | mi | nis | trer.
ah | ee | ay | ah | ee | ay | ah | ee | ee | ay

RULE III.

When Two Similar Consonants follow each other in the same Word, omit the First ; ergo :—

Ac | com | mo | der. Af | fli | ger. E | chap | per.
ah | ay | ah | ee | ay | ay | sh ah | ay

* NOTE.—G, before E, I and Y, sounds J.

† NOTE.—Ch, Sh and Gn do not admit of being divided.

RULE IV.

The Letter E, unaccented, is a Silent Letter at the end, or in the middle of a Word ; ergo :—

L'An | née Pro | chai | ne. A | pcs | tro | phe.
ah | ee | ay | ah | ah | f

Ap | pe | ler.
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RULE IX.

S between Two Vowels sounds Z ; ergo :—

Ré	so	ner.
ay	z	ay

RULE X.

Y, preceded by a Vowel, equals Two I ; ergo :—

Pays—Pai	i.
ay	ee

RULE XI.

L + L, (preceded by I, and followed by any Letter other than E silent) = Y, as a Consonant ; ergo :—

Mouiller—Mou	yer.
oo	ay

RULE XII.

First Nasal Sound En (final), preceded by I, is changed into Second Nasal Sound ; ergo :—

Bien—Biin. Chien—Chiin.

Outside of the above, there are, properly speaking, no Fixed or Definite Rules upon which one can rely, with any degree of certainty, for the pronunciation of French, which does not appear to be as yet settled on a Permanent and Reliable Basis.

However, the Parisian Pronunciation (with Usage for its guide) is considered, in polite societies, as the most elegant, and the French Academy—as the Leading Authority in matters of Grammar. Words and syllables are not accented with us as they are with English. Hence it follows that no longer or shorter stress is required on one syllable more than on another. As long as every Syllable is sounded Distinctly (care being taken not to pass more rapidly over one syllable than over another), the Pronunciation will be accounted correct, and will, in no wise, partake of the English Accent.

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TO THE
STUDENTS OF THE FRENCH LANGUAGE.

A SELF-SOLVED PROBLEM.

Given any language whatever--French, for instance.

Granted that said Language has a well-defined Grammar, but has *Certain Sounds* unknown to the English Idiom. Then, as the Fundamental Principles of Grammar are common to all Languages, take a few Lessons in Pronunciation and Reading; study, and be your own Teacher. You are more likely to succeed by Self-Instruction and study, than by the best available Tuition at your command, and no Study.

TO MY PUPILS.—

A GOLDEN ADVICE.

If you are not posted up in your own Grammar and English Parsing, let French alone. Learn your own Language first; it will be much easier for you to learn French afterwards.

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A KEY TO THE PRONUNCIATION OF THE FRENCH LANGUAGE.

THE SCALE OF VOWELS.

a,	e,	<u>é, è, ê,</u>	i,	o,	u,	y.
ah	the	ay	ee	o	*	ee

*NOTE.—No such Sound in English. The Letter U, the Four Nasal Sounds, and the Nine Articulate Sounds, being Simple Sounds or utterances peculiar to the French Language, it necessarily follows that no combination of Letters whatever can properly represent them in English with any degree of comparative exactness, as those Sounds (I maintain) have no existence in the English Language.

The real and exact Sound of those Nasal and Guttural Articulations can only be obtained by being conveyed *via voce* to the ear of the Pupil.

A KEY TO THE PRONUNCIATION OF THE FRENCH LANGUAGE.

THE FOUR NASAL SOUNDS.

FIRST NASAL SOUND.

<i>an.</i>	<i>am.</i>	<i>en.</i>	<i>en.</i>
* Champ. Field.	Chant. Singing.	Temps. Time.	Dent. Tooth.
Cham pét re. Rural.	Dans. Into.	Tem pé te. Tempest.	En fant. Child.
Flam beau. Torch.	Sang. Blood.	En sem ble. Together.	En chan te ment. Enchantment.
Flam me. Flame.	An no ter. To Annotate.	Pré cé dem ment. Precedently.	Ren ne. Deer.
‡ No Nasal Sound.	‡ No Nasal Sound.	‡ No Nasal Sound.	‡ No Nasal Sound.

* Final Consonants following a Nasal or an Articulate Sound are not sounded.

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A KEY TO THE PRONUNCIATION OF THE FRENCH LANGUAGE.

THE FOUR NASAL SOUNDS.

SECOND NASAL SOUND.

<i>im.</i> Im <i>pie.</i> Impious.	<i>in.</i> En gin. Engine.	<i>aim.</i> Faim. Hunger.	<i>ain.</i> Main. Hand.	<i>ein.</i> Teint. Complexion.
Lim bes. Limbo.	En fin. Finally.	Daim. Deer.	Pain. Bread.	Plein. Full.
Im por tant. Important.	Ma tin. Morning.	<i>Es</i> <i>saim.</i> Swarm.	Len de main. The next day.	Pein tre. Painter.
† Im mor tel.	† In no cent. Innocent.	<i>E</i> <i>taim.</i> Carded Wool.	† Cen tai ne. Hundred.	† Pei ne. Grief.
† No Nasal Sound. <i>m</i> Sounded. Surrenne.	† No Nasal Sound.		† No Nasal Sound.	† No Nasal Sound.

THIRD NASAL SOUND.

FRENCH

A KEY TO THE PRONUNCIATION OF THE FRENCH LANGUAGE.

THE FOUR NASAL SOUNDS.

THIRD NASAL SOUND.

<i>m</i> Sounded. Surrenne.			‡ No Nasal Sound.
			‡ No Nasal Sound.

<i>om.</i>	<i>om.</i>
Plomb. Lead.	Dont. Of which.
Plom ba ge. _{ah}	Chan son. Song.
Plom ber. _{ay} To Lead.	Com pa gnon. _{ah} Companion.
As som mer. _{ah} _{ay} To knock down.	‡ Son ner. _{ay} To Ring.
‡ No Nasal Sound.	‡ No Nasal Sound.

* Gs in coalition with other Letters differs from English, To be explained.

A KEY TO THE PRONUNCIATION OF THE FRENCH LANGUAGE.

THE FOUR NASAL SOUNDS.

FOURTH NASAL SOUND.

<i>un.</i>	<i>un.</i>	<i>un.</i>	<i>un.</i>	<i>un.</i>
Par fum. <small>at</small> Perfume.	Un. One.	Un. One.	Jun. June.	à Jeun. <small>at</small> Fasting.
Plu me. <small>at</small> Pen.	U ne. <small>at</small> One.	U ne. <small>at</small> One.	Guin che. Shoemaker's Tool.	
Fu me. <small>at</small> Smoke.	A lun. <small>at</small> Alum.	A lun. <small>at</small> Alum.	Guin dé. <small>at</small> Starched.	
Par fu mer. <small>at</small> To perfume.	Em prunt. Loan.	Em prunt. Loan.	Gui né. <small>at</small> Guinea.	
‡ No Nasal Sound.	‡ No Nasal Sound.	‡ No Nasal Sound.	‡ No Nasal Sound.	

THE NINE ARTICULATE SOUNDS.

1	oi	moi	voix	voir	Boi re
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A KEY TO THE PRONUNCIATION OF THE FRENCH LANGUAGE.

THE NINE ARTICULATE SOUNDS,
OR SOUNDS WHICH HAVE NO EXISTENCE IN ENGLISH.

	oi	moi	voix	voir	Boi re.
1					
2	eu	feu	deux	lieu ^{ee}	Dieu ^{ee}
3	ui	lui	puir	ap pui ^{ch}	mi nuit ^{ee}
4	oin	loin	foin	soin	poing
5	ail	bail	é cail ^{ey}	por tail	sé rail ^{ey}
6	eil	œil	so leil	ver meil	ap pa reil ^{ch}
7	eul	seul	seu le	meu le	lin ceul
8	} euil ueil	feuil le	seuil	deuil	veuil le
		ac cueil ^{ch}	cer cueil	re cueil	ac cue ^{ch} illir ^{y ee}
9	ouil	houil le	fouil le	rouil le	que ^{ch} nouil le

NOTE.—* qu = K

FRENCH

‡ No Nasal Sound.

‡ No Nasal Sound.

‡ No Nasal Sound.

THE NINE ARTICULATE SOUNDS.

EXERCISE ON THE RULES.

Tran | scri | vez cet e | xer | ci | ce, et fai | tes vous-mê | me
 l'ap | pli | ca | tion des Règ | les à ce que vous éc | ri | vez, en di |
 vi | sant les mots en syl | la | bes. Ap | rès ce | la, mar | quez par
 —un Point, ou un Trait, les Let | tres Mu | et | tes. Puis é | tab | lis
 | sez l'Har | mo | nie en | tre les mots, par la li | ai | son de la con |
 son | ne fi | na | le a | vec la vo | yel | le sui | van | te. Com | pa |
 rez en | sui | te vot | re | co | pie a | vec l'o | ri | gi | nal.*

* The Translation to be given by the Teacher.

** NOTE.—See Rule X. General Rules.

EXERCISE ON THE SOUNDS.

Copiez cet exercice, comme vous avez fait avec le précédent.
 ee ay the ee oo ah ay ay ah ay ay 1

Examinez chaque syllabe séparément. Marquez, par leurs propres
 the ah ee ay shah k ee ah ay ah ay 1 ah k ay ah F

lettres les Sons correspondant aux Sons Anglais, et mettez un F
 ay 3 ay 3 1 o 3 1 ay ay the ay 4

majuscule sous les Sons essentiellement Français. Marquez égale-
 ah F F oo ay 3 ay 1 ee 1 1 ay ah k ay ay ah

ment chaque Son nasal par son chiffre respectif.*
 1 ah k 3 ah ah ah 3 ee ay ee

*The Translation to be given by the Teacher.

**EXERCISE ON THE RULES, THE SOUNDS, AND
READING.**

Pro | cé | dez_a | vec cet_e | xer | ci | çø de mê | me qu'a |
 say ay ah the see s ay k ah

vec les deux pré | cé | dents. Di | vi | sez_en syl | la | bes; re |
 ay F ay say 1 ee ee ay 1 ee ah

je | tez les let | tres mu | et | tes ; é | tab | lis | sez l'har | mo | nie ;
 ay ay F ay ah ee ay ah ee

mar | quez dis | tinc | te | ment les Sons de cha | que syl | la | bes par
 ah k ay ee 2 1 ay 3 ah ah k ee ah ah

leurs let | tres res | pec | ti | ves ; puis fi | nal | le | ment, é | pe | lez
 F ay ee F ee ah 1 ay ay

pro | non | cez et li | sez le tout.*
 3 say ay ee ay oo

*The Translation to be given by the Teacher.

EXE

E
th
tion, le
ee 3

To
A

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F

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reU | s
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3

of her

par | le
ah a

to spea

If so
may here
Exercise,
Grammar

EXERCISE ON THE RULES, THE SOUNDS, PRONUNCIATION, READING, TRANSLATION AND GRAMMAR.

E | xer | ci | ce sur les Règ | les, les Sons, la Pro | non | cia |
 the see s F ay ay ay 3 ah ah 3 ee ah
 tion, la Lec | tu | re, la Tra | duc | tion et la Gram | mai | re.
 ee 3 ah F ah ah F ee 3 ay ah ah ay

Lec | tu | re du Pre | mier Li | vre de Té | lé | ma | que.
 F F the ee ay ee the ay ay ah k

Reading of the First Book of Télémaque.

Té | lé | ma | que ne pou | vait se con | so | ler du dé | part
 ay ay ah k oo ay 3 ay F ay ah

Télémaque not was able herself to console of the departure

d'U | lys | se. | Dans sa dou | leur el | le se trou | vait mal | heu |
 F ee 1 ah oo F ee oo ay ah F

of Ulysses Into her grief she herself was finding unfortu-

reux | se d'êt | re im | mor | tel | le. Sa grot | te ne ré | so | nait plus
 F z ay ee ah ah z ay F

nate to be immortal. Her grotto not was resounding no longer

de son chant. Les Nym | phes qui la ser | vaient n'o | saient lui
 3 ah 1 ay 2 f k ee ah ay zay F

of her singing The Nymphs who her were serving not were daring her

par | ler.
 ah ay

to speak.

NOTE.

If some satisfactory headway has been made in Pronunciation and Reading, the Teacher may here give some explanations with regard to the Grammatical construction of this last Exercise, by parsing the same with a view to draw out the most prominent Rules of both Grammars (French and English) in their relations with each other.

A GRAPHICAL TABLE,

Exhibiting at one view all the sounds peculiar to the French Language ; that is, all such coalitions of Letters that produce Articulations or Utterances essentially French, and which (as before stated) cannot possibly be assimilated to English sounds.

1	French U	Accounted to be a stumbling block for English People.
2	French R	Sound somewhat different from English.
3	French J	Sound totally different from English.
4	French Gn.....	A kind of nasal sound.
5	First Nasal Sound...	Nasal and Broad.
6	Second Nasal Sound	Nasal and Sharp.
7	Third Nasal Sound..	Nasal and Guttural.
8	Fourth Nasal Sound	Nasal and Deep.
9	Diphthong Oi	An opening of the mouth.
10	Diphthong Eu	A kind of whispering sound.
11	Diphthong Ui	Short sharp sound.
12	Coalition Oin.....	A kind of nasal sound.
13	Coalition Ail.....	Liquid and Broad.
14	Coalition Eul.....	Liquid and Deep.
15	Coalition Euil.....	Liquid and very Deep.
16	Coalition Eil	Liquid and Sharp.
17	Coalition Ouil.....	Liquid, Guttural and Deep.

OBSERVATIONS ON THE FOREGOING TABLE.

On an examination of the preceding Table, it will be seen at once that there are, in French, one vowel (U) and sixteen coalitions of letters whose effect on the language is distinctly marked as something purely French, and absolutely foreign to English.

A careful rehearsal of the table, under the guidance of a competent teacher, capable of pronouncing those sounds distinctly, and at the same time explaining their peculiar form-

ation, will
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language
sounds th

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NOTE.
page 8, and
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LESSON

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NOTE.
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tion, will make any one familiar with those sounds in a very short time ; while a short inquiry into the relation of sounds between the two languages will at once disclose the fact that the French language is made up of about twenty-two sounds or articulations, seventeen of which are French, and five are English. Therefore when an Englishman reads or speaks French, he fancies himself as travelling through the unintelligible depths of an unknown tongue, when in reality he is simply reading and speaking his own language under a different form ; that is, he is constantly uttering five familiar sounds of his own language (ah, oo, ee, ay, o), occasionally though hurting against one of the seventeen sounds that are peculiar to French. *Vide* Table.

EXERCISE IN RELATION TO THE ABOVE OBSERVATIONS.

Si vous voulez réussir à acquérir une connaissance de la langue Française, apprenez d'abord à lire et à prononcer cette langue : ce que vous pouvez accomplir en quelques leçons, au moyen des simples Règles contenues dans ma Nouvelle Méthode qui vous est aujourd'hui présentée, avec les sincères souhaits de l'Auteur.

NOTE.—If the above exercise be carefully divided into syllables according to rules, as given page 8, and the sounds be properly marked out according to the plan followed in the preceding exercises, the student will readily perceive that said exercises contain seventy-seven syllables. Now, granted that a syllable is as much of a word as can be sounded at one utterance of the voice, then, in reading the exercises, seventy-seven sounds have been uttered, twenty of which are French, and the remainder (fifty-seven) English. Consequently it is obvious that it is not French that the student has been reading, but his own language with an addition of twenty French sounds.

LESSON AND EXERCISE ON THE RULES, THE SOUNDS, PRONUNCIATION, AND READING.

La Langue Française, dont le principal élément est le Latin, est remarquable par la clarté de ses expressions et par la marche naturelle de toutes ses constructions. Elle est devenue, en Europe, la langue de la bonne compagnie et des relations politiques. La Littérature Française est un des plus belles et des plus riches de l'Europe. Les ouvrages de ses écrivains et de ses savants ont fait faire de grand progrès à la civilisation.

NOTE.—The mechanical arrangement of dividing words into syllables, striking out silent letters, marking out sounds, etc., is not to be carried out any longer, the pupil being supposed to be, by this time, sufficiently familiar with the rules as not to require other guides but the exercise of his own mind and eyes in going over this last lesson. If, at this stage of the proceedings, the pupil's reading and pronunciation should prove to be free, easy, fluent, and French-like, then he is fit to enter with confidence into the study of the French language, with or without a master.

